

ELLEN OSBORN'S
FASHION LETTER.The Wedding Dress
and Gown-Away
Gown of the Au-
tumn Bride.

Special Correspondence of *Intelligencer*.
NEW YORK, Sept. 28.—The fashion-
able wedding dress is made of two ma-
terials.

In a majority of cases ivory-white
satin and chiffon are the chosen con-
stituents, though chiffon and white sat-
in, brocade, white satin and silver bro-
cade and white satin and lace are re-
garded in high quarters with greater
favor.

The wedding dress of superlative cost
is apt to be made with a magnificent
court train of brocade or lace falling
from between the shoulders.

Beautiful gowns involving less ex-
pense are made of plain white satin
with bodice decorations and underrobe
of chiffon.

The court train is suitable only when
the bride is tall and when the wedding
is of such splendor as to justify "court"
accessories. Ivory-white satin duchesse
was recently employed at Newport for
the construction of a dress of this or-
der. The skirt was trimmed with a
graduated flounce of accordion-pleated
chiffon, and the bodice, which had
yoke and sleeves of transparent tulle,
was draped with a full chiffon fichu.



An Empire and a Poshadour Costume.

The court train was of silver brocade
overlaid by a veil of exquisite Brus-
sels lace, which also was draped from
the shoulders.

Upon her hair the bride wore a tulle
veil, caught with diamond stars.

The bridesmaids at this wedding
wore graceful frocks of white crepe de
chêne, vandyked with lace. Insetions,
and having transparent tucked yokes
and sleeves and lace fichus fastened by
old paste buckles. A pretty touch of
color was introduced by long sashes of
pale blue and bouquets of pink roses.

At a pretty country wedding this
week the bride's dress was distinguished
for its dainty simplicity. It was of
soft white satin, with transparent
tulle sleeves and yoke trimmed
with old point d'Alençon lace. The
skirt was trimmed below the hips with
chiffon gauzings and again at the bot-
tom with a chiffon flounce heading by
puffings.

The bride wore a tulle veil, caught
back from her face by a wreath of or-
ange flowers.

Her bridesmaids wore white satin,
their tucked skirts trimmed with Cluny
lace insertion and their bodices draped
with white chiffon fichus, caught up at
the shoulders.

A visiting dress included in the same
trousseau is made of a new pompadour
silk in a delicate shade of blue that has
a faint suggestion of rose-pink shimmer-
ing through the pattern. The vest
is of rose mouseline de soie showing
between the scallops of lace that turn
back from the middle, while the bodice
is held together by two knots of black
velvet.

A gray dress is perhaps more attrac-
tive than this, with trimmings of lace
and pale ivory silver ribbon, and with
a black velvet hat trimmed with yellow
roses.

A second gray costume is cleverly
manipulated with bands of gray velvet
to simulate a basque, the perpendicular
lines being broken by incircling bands
of gray silk insertion. The skirt is
adorned from the knees to the hem
with similar bands of velvet and inser-
tion. A gray velvet toque accompanies
this dress; it is ornamented with gray
ostrich feathers.

Next to gray, perhaps dark blue is
the favorite color of the traveling bride,
a fact that may have root in the suppo-
sition that blue is the color best be-
loved by a majority of men.

For a young bride I have seen a novel

tailor dress of a soft fawn color and
deep royal blue suiting, with a Derby
vest of plain fawn color and a cut-
away Russian jacket. The skirt, of
walking length, was made over a drop
skirt of blue tulle.

Trousseau dresses almost monopolize
what there is of novelty in styles. Most
women are holding off until as near No-
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but emergency dresses. By this delay
they expect to get the benefit of the
very latest cry.

An Empire evening dress that belongs
to the outfit for an October wedding is
of black tulle with a yoke of black tulle
heavily embroidered in jet. Wide
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the confession, but the man as a con-
fessor, forms the basis of the church.
Confession apart is dead, but in the
character is the living thing in the
world. * * * The transfiguration was a
sight of fabled splendor. The form
of the servant, in which Jesus had con-
descended to clothe himself, was now
dissolving; the fullness of the Godhead
was unveiled. His seamless robe be-
came a web and woof of electrical light
and his countenance like snow on which
the sun is shining. The transfigura-
tion is the heavenly "Amen" to the re-
cently confessed and confessed Messias-
ship of Jesus. * * * Jesus now crosses
the sea to Capernaum, where two lessons
of first importance are added to those
already given in the training of the
twelve. (Lessons VI. and VII.) It was
the master stroke of the Master-
Teacher, the placing of the child in the
midst of his self-seeking disciples. The
instant obedience the child rendered
when called; the docility with which he
stood where Jesus placed him; and, in
the end, the swiftness with which he
ran to receive and return the Savior's
embrace, and all with a self-oblivion
to which the question, "What shall I
have for this?" never so much as oc-
curred—there, as in a simple, living
tableau, the characteristics of the ap-
proved disciple stood forth, a snowy
candle on an inkly altar. * * * Jesus next
sets a high standard for his disciples
in the practical matter of forgiving
those who injured them. Peter had
made an advance on the Talmud. It
taught forgiveness to the third offense.
Peter more than doubled it. In the
multiplication of the perfect number,
seventy times seven, Jesus practically
says, "Throw away the multiplication-
table." * * * Jesus next appears (Lesson
VIII) in Jerusalem, fulfilling ceremonial
righteousness by attending the Feast of
Tabernacles, and healing the blind man,
—an acted parable. Still in Jerusalem
(Lesson IX) he utters his parable of
the Good Shepherd, in which he holds
the mirror before the hierarchy of his day,
that they and the people may discover
their ignoble character. He then gives
the marks of a good minister, and the
dignity and importance of the cure of
souls. * * * Next we find him in Perea
(Lesson X) providing for the speedy
evangelization of that comparatively
neglected district by the mission of the
Seventy. Here also (Lesson XI) he ut-
ters his familiar and superb parable of
the Good Samaritan—teaching how love
overleaps all artificial boundaries and
neighborships; is not a matter of geo-
graphy, but of relative need. * * * Next
comes (Lesson XII) his parable of the
Rich Fool, in which the complacent so-
liloquy of the covetous man is shattered
by God's instant demand for his soul.
Finally, and most appropriately for
closing (Lesson XIII), "The Duty of
Watchfulness." It remains for the Di-
vine Teacher to define the ethical prin-
ciples involved, and ground the neces-
sity of vigilance upon a moral basis.
This he does when he reveals the truth
that man is God's servant, with an ac-
count of his stewardship ever pend-
ing, and for which one is to be instantly
ready.

Another costume is carried out in
which to lend them an establishment
in which to pass the honeymoon, but
even without this touch of luxury they
are not likely to go a long and dusty
journey by rail.

The going-away dress belonging to
one very pretty trousseau is of helio-
tropic cloth, with a wide collar of spot-
ted panne and a vest of ivory silk and
lace.

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and pale ivory silver ribbon, and with
a black velvet hat trimmed with yellow
roses.

A second gray costume is cleverly
manipulated with bands of gray velvet
to simulate a basque, the perpendicular
lines being broken by incircling bands
of gray silk insertion. The skirt is
adorned from the knees to the hem
with similar bands of velvet and inser-
tion. A gray velvet toque accompanies
this dress; it is ornamented with gray
ostrich feathers.

Next to gray, perhaps dark blue is
the favorite color of the traveling bride,
a fact that may have root in the suppo-
sition that blue is the color best be-
loved by a majority of men.

For a young bride I have seen a novel

tailor dress of a soft fawn color and
deep royal blue suiting, with a Derby
vest of plain fawn color and a cut-<